

∴ MUSEUM NEWS ∴

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ELIZABETH BETTS OF WORTHAM

LOUIS BETTS, N. A.

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

MASTERPIECES ADDED TO THE SCOTT GALLERY

FOUR exceptional paintings have recently been added to the Maurice A. Scott Gallery by Florence Scott Libbey. They represent the same number of American masters, by name, George Fuller, Albert Pinkham Ryder, George De Forest Brush and Louis Betts.

George Fuller first came upon the field in that particularly arid region, artistically, which lies about the median of the last century. Fortunately for himself perhaps, he went into retirement almost immediately and did not reappear until the great wave of poor taste had nearly spent itself. It came about in this fashion. He had started in as an itinerant portraitist, and after some study in New York and Boston produced some landscapes not differing essentially from the prevailing mode. Then in 1859 his father and brother died, and duty called him to farm the few ancestral acres in the interests of the other members of the family. Before putting his hand to the plow he took one last artistic fling—a six months tour of the museums of Europe. Afterwards, while on the farm, he devoted his spare time to painting, entirely for his own pleasure, and the galleries might never have known his works again, had not a crop failure called for drastic measures. So nearly twenty years after he had dropped out of sight, he sent a dozen of his paintings to Boston and their success was immediate. Thereafter his works never had to seek purchasers. In the years that he had been removed from the not entirely wholesome influences of contemporary taste, with the memory of the great masterpieces it had been his good fortune to study abroad and his intimate contact with nature, he had developed a personal style and technique. The paintings he produced from this time on had little, if anything, in common with his earlier work. Both form and color were subordinated to atmosphere in his landscapes, heads and figures. As a result, there is in his works a pleasing poetic and mystic quality. His *Head of a Boy* which Mrs. Libbey selected for the Scott Gallery exemplifies the best features of his art.

Ryder was a contemporary of Fuller. While the latter enveloped his subject in the atmosphere of his own poetic nature, the former went farther and, a dreamer and a visionary,

built a world of his own unfettered by any present day desire for realism. He could be, and at times was, minutely faithful to his subject. And perhaps when he does seem to deviate from reality as we know it, it is not so much departure from the truth on his part, as incomplete knowledge on our own. It is said that he had an affliction of the eyes, which rendered strong light painful to him, and hence his subjects are usually chosen at dawn or dusk, or even at night.

The *Spirit of Dawn*, which Mrs. Libbey has chosen to represent him, is charming in color, in the rich texture of the paint itself, and in the cool misty quality which pervades it, and almost conceals, yet adequately reveals the figure which is so essential to the composition.

George De Forest Brush began to paint later than either Fuller or Ryder. He is unlike them both in that his works are much more literal than theirs. He has achieved fame thru two types of subject, the American Indian and Motherhood. His representations of either would give him high rank in American art. He has caught the spirit of the Indian as has no other artist; and while his mothers are not of classic feature, there is about them a dignity, gravity and tenderness that places them among the notable paintings of the subject of all times. He has ventured further, however, and in the field of portraiture has had great success. The *Head of a Child* which now hangs on the walls of the Scott Gallery is a most delightful portrait, a recent production done with all the skill of his best works of any type.

The fourth painting in the group is the *Elizabeth Betts of Wortham* by Louis Betts. A large picture—an almost life sized portrait of a charming young lady—its merit more than justifies its proportions. The reproduction in this issue of the News is but a faint echo of the vibrant, singing color and luscious texture of the original. A pretty miss in the picturesque costume of years ago, Miss Betts seems almost to be floating along the hilltop, so full of life and vitality is the picture. Exhibited at the National Academy last winter, it not only won the Altman Prize of a thousand dollars, but the unstinted praise of all critics.

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The artist was born at Little Rock, Arkansas. He studied with his father, embarked professionally as a painter, and achieving some success as an illustrator, went to New York, where he came under the influence and instruction of William M. Chase. This altered his career, for he abandoned illustration and entered the broader field of portraiture. A prize winner at the Pennsylvania Academy, he went to Europe, where he studied particularly the works of Hals and Velasquez, and became the friend of Sorolla and Zuloaga. While in Europe he was kept busy with many important commissions for portraits, and he has been no less favorably received in this country. He is a member of the National Academy and has received many prizes and awards.

Mrs. Libbey was most fortunate in the acquisition of these paintings, which were secured thru Chester A. Johnson of Chicago, for they all form most interesting links in the chain of the history of American art, and vivify the story of the development of painting in our country as it is being told in the Maurice A. Scott Gallery.

Blake-More Godwin.

MUSEUM CLASS VISITS DETROIT

THE boys and girls in the accompanying picture are among the regular attendants at the junior lectures held in the Toledo Museum of Art each Saturday afternoon. Studying the art and life of the early Greeks, they are known as the Sons and Daughters of Apollo, the Greek god of Art, and each boy and girl is called by the name of a Greek god or goddess, poet, sculptor, or other person of note.

To these Sons and Daughters of Apollo the Parthenon in Athens is as well known as any building in Toledo and they know and can tell of the work of the greatest Greek sculptors and of the qualities each expressed.

This season the Sons and Daughters of Apollo visited the Detroit Institute of Arts where they saw casts of Greek sculpture and original works including a Corinthian helmet and a marble torso probably of the period of Praxiteles.

Thus the junior lectures are fostering in these boys and girls a desire to see and study the great works of art not only in the Toledo Museum but in the galleries of neighboring cities, and perhaps even in those of Europe.



A JUNIOR LECTURE GROUP



THE THREE TREES

Gift of Mr. and Mrs. Winthrop H. Perry

REMBRANDT

REMBRANDT'S GREAT ETCHING

“EVERY art has its greatest representative master, and the representative etcher is Rembrandt.”

This statement by P. G. Hamerton in his book *Etching and Etchers* is only one among many made by critics in every time and every land, all conveying the same idea.

Rembrandt van Rijn was born in Leyden, in 1606, and spent most of his life in that city. He studied painting for about three years, beginning when he was only fourteen years of age. He preserved thruout all his work the Dutch characteristics, tempered by his own personality. He was like no artist who came before, and few who came later can be compared with him.

As a painter, Rembrandt stands high in the history of art, his portraits especially being comparable to the finest work of any artist. Of these many were commissioned by the prosperous burghers of Leyden, for the fashion of having one's portrait painted was at its height at that time. He imparted to all his

works a depth of human understanding and feeling, but in no field is this more evident than in his etchings. Uncommissioned and unhampered by the demands of public taste, they are labors of love and in them is expressed his many-sided nature. He was a thoro student of life, with keen powers of observation. His technical skill was great, but more than that his sympathies were penetrating and comprehensive, a necessity in etching,—that medium capable of rendering the deepest as well as the most fleeting emotions of life. A. M. Hind says, “Even Whistler, the greatest genius of the 19th century falls short of Rembrandt in the one thing; i. e. depth of humanity, and does not surpass him in technical mastery of the expressive line.”

The subjects of Rembrandt's etchings, of which about three hundred are known, are varied, including portraits, Biblical representations, genre scenes and landscapes. One of the greatest of the latter group is *The Three Trees*, of which a fine impression is owned by

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The Toledo Museum, the gift of Mr. and Mrs. Winthrop H. Perry of Southport, Conn. Rembrandt etched this plate in 1643, during what is known as the second period of his work with the copper plate, when he began to elaborate on his earlier free line sketches and to give more attention to effects of light and shade and to the composition as a whole.

At first glance this print gives a decided emotional reaction, for it is dramatic,—almost sensational. The masses of light and dark are beautifully arranged, Rembrandt having learned something in this respect from the Italian painters, tho he never visited that country. The group of three trees, on which the sun casts interesting spots of light, stands out with force against a lightly sketched background of Dutch lowlands, over which hangs a summer haze. The distant plain, on which windmills, peasants at their daily tasks and cows are seen at intervals, furnishes a splendid contrast to the strong foreground and to the mass of clouds and oblique lines in the upper left corner, which have sufficient reason for being placed as they are in that they hold the eye in the picture and balance the rich black cross lines forming the low bank on which the trees are growing.

The Three Trees is a fine example of Rembrandt's genius in creating an effect. The big conception is always foremost and tho the subject is replete with interesting details, these are evident only when sought. In this print he passes the test which should be applied to all art—the ability to give the observer a feeling of pleasure, before he has had time to consider the reasons for it.

Nell L. Jaffe.

MUSEUM NEWS

THE Lady in the Carriage by Paul D. Schmaroff, has been lent to the Carnegie Institute of Pittsburgh, where it forms a very interesting feature in the Russian Section of the Twenty-third International Exhibition of Paintings.

In the month of May the temporary exhibition galleries have been filled with the art work of the public school pupils of Toledo. The exhibition is the most interesting assemblage of the work of the children in the grade schools that has ever been shown in Toledo.

At the urgent request of the Director of the Albright Art Gallery of Buffalo, The Little Gleaner by William Morris Hunt, which is one of the very fine paintings in the Secor Gallery, has been lent for the great memorial exhibition of Hunt's work now in progress in Buffalo.

During April and the early part of May the eight grades from the school for crippled children, in company with their respective teachers, visited the galleries of the Toledo Museum of Art and were given informal talks on the collections.

In response to a request that they might see the collections in the Museum during an evening, a class of foreign born college students, who are employed in the daytime, and who are learning English at the night classes in the Toledo public schools, spent an evening touring the galleries and viewing the collections under the guidance of Miss Eula Lee Anderson.

The week of April 28 to May 3 there was held in the Museum the joint annual convention of the Ohio Federation of Music Clubs, the State Music Teachers Association, and the National Association of Presidents of State Music Clubs. About 250 musicians attended the various meetings. All of them were most favorably impressed with our Museum and many expressed the feeling that the Toledo Museum was doing much more for art and music than the institutions in their own cities.

The Young Women's Club of the First Congregational Church has taken out a membership in the Museum. One evening in April some sixty members from the Club visited the galleries of the Museum.

A number of clubs and organizations of the city have recently held their meetings in the Museum and have been given talks by Elisabeth Jane Merrill on the various phases of art as portrayed by Museum collections. French and Dutch Paintings in the Secor Gallery formed the subjects for the 1900 Art Study Club; The Della Robbias and their Interpretation of Florentine Children, the Child Conservation League; The Basis of Art, the Sorosis Club; and the American Paintings, a chapter from the D. A. R.

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°° MUSEUM NEWS °°

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.

Director of the Toledo Museum of Art.

ASSOCIATE, BLAKE-MORE GODWIN, M. A.

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

EDITORIAL

PRESIDENT Libbey's munificent gift of nearly a million dollars for the erection of an addition to the Museum is already known to all Toledoans. The contracts have been let and the work of construction is well under way. In a future number of the News the addition will be described in detail.

Meanwhile, it is sufficient to say that the present building will be more than doubled in size. This will give us a dozen fine new galleries, a greatly enlarged Hemicycle, a Lecture Hall, fine class rooms for our educational activities, and adequate work and storage space.

But it will do more than this. It will nearly double the annual cost of maintenance. Increased space means increased light, heat, janitor service, and administrative expense.

At present our annual income is just adequate to meet our bills if we have good luck. With the enlarged building it will fall far short. Therefore, we must increase our annual income.

We now have two thousand members. We should have five thousand. Also, many of our members who now pay ten dollars a year will no doubt be happy to become sustaining members paying twenty-five dollars, or more, each year.

The Membership Committee of which Mr. Wm. M. Booker is chairman, will soon launch a campaign. In it they will need the help of our present members.

If you feel disposed to aid in this work, give your name to Mr. Booker, or the Museum. Your assistance will be appreciated.

All of the above may also be construed by those who have not yet attended to the matter, as a reminder that—

Dues are now Due.

IN these columns we have from time to time called attention to the adoption of one or another of our educational policies by other museums. Our institution has been a pioneer in many fields. Particularly has this been true in the training of children to appreciate art in all its manifold forms. From the beginning we organized various activities to attract the child as well as the adult, and as their value has been proven they have been adopted by various communities thruout the country.

Recently our educational ideals and plans have sprung from national into international importance. Two years ago President Libbey delivered an address on our educational system at the Congress on the teaching of Art History at the Sorbonne in Paris. Since then a number of European institutions have sought more detailed information on our methods. The most important of these is the Musée du Cinquantenaire at Brussels, Belgium. Thru our Secretary, Mr. Charles A. Schmettau, its Secretary M. Jean Capart learned much of our procedure. He also conferred with Director Stevens when the latter was in Brussels a year ago, and as a result he wrote us early this year that his educational department was in existence and growing rapidly. A little later Mr. Schmettau forwarded a clipping from L'Etoile Belge, a column in length, containing an account of an address by M. Capart in which he had called attention to the Toledo Museum's educational work, described it in detail, praised it highly, and then spoke of the similar work undertaken by the Musée du Cinquantenaire modelled upon that which had been developed here in Toledo.

Thus the Toledo Museum has become an institution of international importance, its fundamental theories of art education being recognized as sound thruout the world.



PORTLAND VASE

JOSIAH WEDGWOOD

From the collection of Frederick Rathbone

WEDGWOOD'S PORTLAND VASE

THIRD century Rome and eighteenth century England have a common bond in the product of a Roman craftsman—the Portland Vase of blue and white cameo glass. This vase was found in a marble sarcophagus of the third century at Monte del Grano near Rome in the early seventeenth century and placed in the palace of the Pope, who was of the Barberini family. It is therefore often spoken of as the Barberini Vase. It was thru the interest of Josiah Wedgwood, the greatest English potter, in reproducing objects of antiquity that it was brought to the attention of the world.

In 1787 the property of the Dowager Duchess of Portland, including the vase which later became so famous, was sold at auction and

among the bidders was a seedy old man, who continued to bid until all had dropped out but himself and the Duchess of Portland, who was anxious that the vase be retained in the family. Each time the Duchess bid a sum in pounds, her opponent called out “guineas” and so it continued. At last the Duchess became impatient and asked who the old man was who had bid so tenaciously. Upon her discovery that it was Wedgwood, the potter, and that he desired the vase for the purpose of copying it in his famous jasper ware, she offered to loan it to him for a time on condition that he withdraw from the bidding.

Wedgwood accepted, and in 1790 the first fifty copies of the vase were sold at fifty guineas each, tho the cost of making them



A SEATED PAN

AUBREY BEARDSLEY

was far greater. Wedgwood spared no effort or expense to do justice to the task and employed only the most skilled workmen. The body was made of a blue-black jasper, dipped in black. The reliefs in a semi-transparent white, said to illustrate the courtship of Peleus and Thetis were moulded under the direction of Webber, one of the famous modellers of Wedgwood's workshop, and applied when the body was practically complete, afterwards being carefully undercut and finished in the manner of gem cutting.

The figures are beautifully modelled and stand out with the clearness and brilliancy of a cameo. Jasper, as made by Wedgwood, is said by one authority to be the most beautiful body ever produced in ceramic art. It can be polished like natural stone and is especially suited for the reproduction of antique wares. If he had done nothing else, Wedgwood's position would be firmly established by his works in this material, which according to Professor Church, one of the great Wedgwood authorities, "successfully welded into one harmonious whole, the prose and poetry of the ceramic art." Gladstone said that without exception, Wedgwood was the greatest man in any age or country who "applied himself to the important work of uniting art with industry."

Of the fifty subscription copies, only about fifteen can be accounted for at present, one of them having recently been acquired by the Toledo Museum. The Toledo copy came from the collection of Frederick Rathbone, who had made the study of Wedgwood his life work. He in turn had acquired the vase from Sir Richard Tange, who owned many fine examples of Wedgwood ware.

The ceramics collection of the Museum, and especially the Wedgwood group, is greatly enhanced by the addition of one of the original Wedgwood Portland Vases. The Barberini Vase is now in the British Museum and still ranks as the finest of the six Roman cameo glass vases known to exist. One of these six is in the Toledo Museum, included in the splendid glass collection presented by President Edward D. Libbey. In comparing the Wedgwood workmanship with the gem-like quality of the cameo glass, the pottery maker can well be credited with a magnificent achievement.

Nell L. Jaffe.

A BEARDSLEY DRAWING

IT is good for man to be taken occasionally out of humdrum realism into the realm of fairies, nymphs, elves and the creatures of mythology. Much like one of his own creations was Aubrey Beardsley, who has given us a means of visiting the enchanted land of the imagination thru his drawings. Beardsley, who lived only to the age of twenty-six, was one of the most original of artists, both in his works and his personality. He was born in Brighton, England, in 1872, and belonged to the group of young poets, journalists and artists whose delight it was to shock the mid-Victorian public.

He wrote a bit and drew illustrations for his own writings and for some of the periodicals of the day. To us he is best known for his illustrations for Pope's Rape of the Lock, Jonson's Volpone, a French version of Salome, and his perhaps finest work, the Morte d'Arthur drawings, which are said to be the most complete expression of his genius. The drawings for this work are strongly influenced by Burne-Jones and others of the Pre-Raphaelites, yet one is impressed with the great variety of his influences, among which may be mentioned Mantegna, Botticelli, the Japanese and Whistler.

One of the several hundred illustrations in the *Morte d'Arthur* is a small drawing called A Seated Pan, used at the head of Chapter III, Book XI, and Chapter VIII, Book IV. Of this the pen and ink original has recently been purchased by the Toledo Museum of Art. It has the marvelously precise lines and decorative quality so characteristic of Beardsley. As a master of drawing he practically exhausted the resources of his medium, reducing detail to extreme simplicity, yet including an infinite amount of delicate tracery in landscape, flowers and foliage.

The drawing is quite small, measuring in the original but about three by four inches, and is much reduced in the volume of *La Morte* published in 1893, a fine copy of which is also among the Toledo Museum's possessions. However, the smallness of this work enhances rather than detracts from its beauty, for it is in Beardsley's drawings which cover but a little space that one finds the greatest charm and enchantment.

Had Beardsley lived even to middle age, there is no limit to what he might have accomplished, for his wealth of imagination together with the knowledge of his craft held endless possibilities. However, after seeing his drawings, we may agree with one writer who says, "He lived long enough to accomplish something original and important in art."

Nell L. Jaffe.

OUR FIRST GOTHIC STATUE

IN that epoch which we generally call the Dark Ages, are found the beginnings of a culture and an art which were to develop into one of the greatest and most original phases of the world's creative achievement. The culmination of this culture and art is called Gothic, as is the period in which it flourished.

A discussion of the sources and origins of Gothic art is neither necessary nor possible within the confines of this article. It is sufficient to know that in the Middle Ages art was employed primarily in the service of the Christian church. In erecting its monuments and carving their sculptured adornment men labored not for private gain and not for personal fame, but each strove to express in his handiwork his aspirations toward a higher and better life, and his devotion to the service which he was called to perform.



GOTHIC STATUE OF A BISHOP
Gift of G. J. Demotte

These nameless artists—we know not who were the master builders, who the artisans of the great cathedrals, nor the gravers of the countless statues which adorned them—wrought with an unparalleled devotion and a great civic spirit which submerged all petty difficulties. The guilds were a product of the age and the architecture and sculpture, products of the guilds.

It is only in recent years that Gothic art has had a prominent place in American museums. Of the multitude of statues of the period the most and best of them are firmly fixed to Rheims, Chartres, Amiens, Notre

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Dame de Paris, and the other cathedrals of France. There are some, however, and many of them of high quality, not thus inhibited to our museums. In addition, there is much fine wood carving, stained glass, metal work and other crafts breathing the medieval spirit which can be had to form an excellent collection representative of this most marvelous epoch.

In the addition to the Museum now being erected, therefore, provision has been made for a gallery for the display of Gothic art, and there is reproduced herewith the first example of that art acquired by the Museum. It is a stone Statue of a Bishop and comes from the Cathedral of Rouen. The work of the school of Normandy, it may be dated in the fifteenth century, even in the later part perhaps. It falls thus toward the end of the Gothic epoch, in a period characterized by a

revolt against the conventionalities and formalisms which had crept into the sculptural style in the preceding century, and a return to the dignity and simplicity of the twelve hundreds.

Our first example of Gothic art came as the gift of the late G. J. Demotte, a well-known authority, collector and dealer of Paris and New York. Expecting to retire from business in America, early in 1923 he began to present works of art from his collection to the leading American galleries. The Toledo Museum was offered its choice of about twenty pieces, selecting the Bishop as best suited, from the period which it represented, as well as the high quality of its artistry, to form the corner stone of the Gothic collection which it hopes to construct rapidly to take its place in the completed Museum building.

Blake-More Godwin.

A ZURBARAN PRESENTED

FRANCISCO de Zurbarán came into this world at the beginning of the waning ascendancy of his native country for he was born in 1598, the year in which Philip II died.

Less than a century before, Charles V had been elected Emperor of the Holy Roman Empire, holding dominion over a greater portion of Europe than had any monarch since Charlemagne. Upon him rested the sovereignty over Austria, the Netherlands, Burgundy, Spain, much of Italy, and a considerable portion of North America. Within the wide confines of this realm there was thruout his reign constant turmoil and trouble. On his first trip to Germany he summoned the Diet of Worms to consider the heretical teachings of Martin Luther. Thenceforth the conflict between Catholicism and Protestantism raged unabated. In fact, most of the troubles that beset the Emperor were due directly or indirectly to the religious controversy.

Charles V believed that the Protestants could be brought back into the Catholic fold. His son and successor Philip II was even more ardent in his desire and more severe in the means which he adopted to accomplish this end. Before he ascended the throne the counter-reformation had begun with the assembly of the council of Trent, tho it was

some years before it was able to present a report. Meanwhile, a Spaniard, Ignatius Loyola had founded the Jesuit order, destined for some years to be the staunchest supporter of the Church of Rome. Philip's ruthless policy, together with the terrors of the Inquisition, soon alienated a portion of his dominions, and his constant wars depleted his treasury. In Spain, Catholicism continued to flourish, due largely to the counter-reformation, the Jesuits and the other Holy Orders. The country itself, however, due to the drain of wars, the decreased wealth from America, and the expulsion of the industrious Moors, found its vitality sapped, its wealth gone, and itself reduced to the rank of a secondary European power.

Thus it was that Zurbarán, born in the province of Fuente de Cantos in the closing years of the sixteenth century, lived in a most interesting epoch. Tho Spain had passed the pinnacle of her grandeur, it was only the beginning of the decadence; tho the realm was impoverished, royal and religious pageantry reached the height of magnificence. The Inquisition was at the apex of its power, and religion was the dominant note of the age. Zurbarán's contemporary, Velasquez, at the court in Madrid, devoted his talent and genius principally to the portraiture of royalty, but he, in the less cosmopolitan and worldly at-



FLIGHT INTO EGYPT

Gift of President Edward Drummond Libbey

FRANCISCO DE ZURBARAN

mosphere of Seville was called upon chiefly to depict the lives of the saints and scenes from the Scriptures.

The annals of Zurbarán's life, like those of any prodigiously productive person, are simple. When fifteen or sixteen years old he was apprenticed for a period of three years to an until recently unknown painter of images in Seville, Pedro Díaz de Villanueva. The first of his known works, painted at the close of his apprenticeship, is an Immaculate Conception. After completing some other religious works, he retired to his native district, but not for long, having been invited by the civic Council of Seville to make his home in that city. There he continued to work for the rest of his life. About 1650 he was commissioned to paint for the palace of Buen Retiro, ten panels of the Labors of Hercules, and perhaps even earlier, in recognition of other work, he had been given the title of Painter to the King. The commission, and probably the title as well, were conferred at the instigation of Velasquez, and Zurbarán was one of the witnesses who gave testimony at the investigation ordered with a view toward granting to his illustrious brother in art the Order of Santiago.

Zurbarán has been called the Spanish Caravaggio; but this is an inaccurate and ill-considered title. Both were, it is true, intensely interested in the relations of light and shade, but Zurbarán never imitated the Italian, who frequently goes to excess in contrast, while the Spaniard always maintains a dignified moderation.

While travelling in Spain in 1922 President Libbey saw many of Zurbarán's paintings, was struck with their artistic excellence, and determined to secure an example of the artist's work for the Toledo Museum. It was his—and our—good fortune to be able to secure the Flight into Egypt, which is reproduced in this issue of the News.

It is a large canvas, and shows well Zurbarán's characteristics and his powers as an artist. He early vowed never to paint except from nature, and this custom, in part, gives to his works a remarkable truth and virility. Tho he loved the contrast of light and shade, he has not forced it to the point where his values no longer hold. He had a particular fondness for the painting of cloths and draperies, evidenced in his works from the very earliest thruout his life. He strove to give them their true texture and quality.

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His success in this line is particularly evident in the garments of the young Jesus, the blanket on the donkey, and the dress of Mary.

Altogether, it is a most interesting example of the work of the artist, whose ability was such that some of his paintings have been considered for many years as the work of Velasquez. In presenting it to the Museum Mr. Libbey has given the nucleus for a group of Spanish paintings, for it is the first work to grace our permanent collections by an artist of that land which has produced such renowned painters as El Greco, Velasquez, Murillo, Goya, Sorolla, and Zuloaga.

Blake-More Godwin.

COMING EXHIBITIONS

THE Thirteenth Annual Exhibition of Paintings by American Artists will open at the Museum on Sunday, June 15, and continue until the first of September. The group of paintings of which it will be composed has been selected from the principal eastern exhibitions of the past winter and spring. Most of them were shown at the Detroit Institute of Arts in April and May. The number this year is small in keeping with the very limited gallery space available, but the standard set for admission is perhaps more strict than heretofore.

While in its temporary exhibitions the Museum attempts to show all of the serious manifestations of the artistic impulse, it does not feel that it should lend its galleries to the exploitation of so-called modern works that are poor in color, mediocre in design or unpleasing in subject. Its exhibitions are not intended to show the fads and fancies of the hour, but rather such works as observe the immutable laws of design and color and have at least some possibility of living on after the freaks and the frauds are buried and forgotten. Consequently, altho the spirit of the coming exhibition is essentially modern in every respect, it contains little, if anything, that is radical or bolshevistic.

Arrangements have also been made for exhibiting in the month of October about sixty paintings chosen from the foreign section of the Carnegie International Exhibition. These paintings which will be exhibited in a number of American cities during the coming winter are representative of the most interesting and important work that is being done abroad. It will be especially interesting to compare the works of our foreign contem-

poraries with those by the American artists shown during the summer.

In November the Second Annual Exhibition of the Toledo Camera Club will take place. The members of the Club have been active since the last showing of their work, producing many new and interesting prints of pictorial quality. It is expected that the standard set for admission of work will be much higher this year than last.

CHILDREN'S MUSEUM CLUB

WHEN the fifth grade English language class at Anna Pickett School began the study of the master French painter, Millet, Henry Sterne, a member of the class, seemed to evidence an unusual acquaintance with this artist. In describing a painting by Millet, he told of the balance of color and of form, and of the beautiful circles, ovals and other lines that form the composition of the picture.

The teacher became interested and upon inquiry, Henry told her that he had learned about this painter and many others at the Museum of Art. Henry then told the children about the beautiful objects in the Museum, and that ever since he was five years old he had been coming to the story hour held there each Saturday and Sunday, and had heard about the Egyptians, the Greeks, the master painters of Italy and the great landscapists of Europe and America.

The children became so enthusiastic that they organized an Art Museum Club, electing Henry, President; Ellery Wood, Vice-President; and Dorothy Halsted, Secretary.

Each Friday of the school year the club meets at 2:15 and the children discuss a painter and his pictures and tell of the painters about whom they have heard at the Art Museum, for they too now accompany Henry, first meeting their leader at a certain corner and then speeding away on roller skates to the Museum story hour.

At their school a special Art Museum drawer is reserved for current events pertaining to the Museum, its collections and to general art objects, and mounted on a chart in one corner of the room are shadow pictures and drawings made by the children from some of the paintings they have studied.

Many instances of a similar nature could be cited wherein the Museum children have brought the influence of art to their playmates.

Eula Lee Anderson.